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ABSTRACT

This study was occasioned by the arts being presented at the elementary level as a technical skill to be mastered rather than as fine arts to be understood and, later, mastered. This study formulated a preservice education program to produce an elementary specialist with concentrations in both art and music. This study reports one of the main benefits of such a program is that it serves the area of the arts in localities where it is now totally neglected. The success of the project is reported to depend on the careful selection of candidates and on school administrators (who were found to be interested in the program but might not be if they had to hire such a teacher). This study includes implementation plans for an allied arts program, review of literature, year-by-year curriculum recommendations, and a program summary. The appendixes include a copy of the survey form sent to state education departments and a selected bibliography. (JA)

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A PROGRAM FOR THE TRAINING OF ELEMENTARY ART-MUSIC TEACHERS

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By

Edward A. Boynton

Mus. B. Northern Conservatory of Music, 1952

M. Ed. University of Maine, 1959

A Project Submitted in Partial Fulfillment of
The Requirements for the Degree of
Doctor of Education

Walden University
January, 1972

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I

The Problem

The writer has had experience as a supervisor of music at the elementary and secondary levels. This experience combined with the development of courses to suit the program for an elementary teacher training institution provided the background for the development of this project.

The problem, as it appeared to the writer, was that in spite of valiant efforts on the part of music supervisors and art teachers, elementary students did not comprehend music or art as an aesthetic whole. The methods in use, in most Maine schools, presented the arts as a technical skill to be mastered by the student rather than as a fine art to be first understood and then, in later grades, mastered.

Investigation showed that some institutions of higher learning were combining the arts in college programs. Further search indicated an attempt on the part of some secondary and junior high teachers to combine the arts in their teaching. No evidence could be found, however, that there was any effort to prepare teachers to deal with this concept at the elementary level. It seemed that this combining of the arts in the elementary grades was the most desirable approach. With this premise as a base, the program of preparing an allied-arts teacher for elementary grades was developed.

II

Methods and Procedures

A survey of the offerings in the area of fine arts was made by studying programs in seventy colleges and universities engaged in teacher preparation.

The Music Educators National Conference publications were reviewed to determine what research had been done in the area of the combined arts. Letters were written to members of the National Association for the Humanities in Education to determine what work was being done in the field. Correspondence, review of research, and personal interviews with educators and administrators provided the direction for the study. A survey of the fifty state departments of education, which resulted in forty replies, pointed up the need for such a teacher preparation program.

When the need for the program had been established, the writer proceeded to collect a bibliography that included music education, art education, and general education, as well as philosophical observations on the fine arts.

The organization and collection of this material was accomplished in the period of two years.

III

Summary

The program was presented to the administration, Academic Affairs Committee, Faculty Council, and the Dean of Academic Affairs of the University of Maine, Fort Kent, in November of 1970. With full campus approval and on the basis of the surveys, the program was presented to the University Chancellor early in 1971. In March, 1971 the Chancellor approved the program and the University of Maine Board of Trustees, at their April meeting, endorsed the course of studies for the Fort Kent campus. The program was put into operation in the fall semester of 1971 and has some eleven students involved in all or part of the allied-arts concentration.

PREFACE

The work that follows represents three years of planning and investigation into the practicality of submitting a program for the training of elementary art-music teachers to the Board of Trustees of the University of Maine. With the help of Dr. Joseph M. Fox, President of the Fort Kent campus, Dr. William K. Knight, Dean of Academic Affairs at the Fort Kent campus, and Vice Chancellor Stanley Freeman of the Bangor campus, the program as it appears in this work was brought before the University Trustees at their meeting on the Farmington, Maine campus on April 6, 1971. The writer was questioned at length by the Trustees Educational Policy Committee on the merits of this type of teacher preparation program. The State Commissioner of Education, Dr. Carroll McGary, strongly supported this concept, and the full University of Maine Board of Trustees unanimously approved the program for its Fort Kent campus at its meeting on April 7, 1971.

The writer's gratitude is also expressed to Dr. Dan Jordan, University of Massachusetts at Amherst, Dr. Leon Karel, Northern State Teachers College, Kirksville, Missouri, Dr. Paul Haack, Associate Professor of Music at the University of Kansas, and R. Wayne Nelson, Arts Coordinator for the public school system of Lawrence, Kansas, for their

encouragement and advice in the development of this program.

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INTRODUCTION

There is not universal agreement that the allied-arts or multi-arts program is the answer to the cultural education of today's youth. The divergence of opinion regarding this type of program may be seen, for example, in the 1970 task force report of the Music Educators National Conference, which states, "Music in the elementary school should be taught by music specialists."[1] The same report later on declares that "The MENC has no firmly stated position on the preference for music specialists rather than elementary classroom generalists with special music training in the elementary education program."[2]

While the writer recognizes this lack of agreement regarding the allied- or multi-arts approach, he is also aware of a combination of factors both within and without the elementary arts program today which indicates that new approaches are badly needed. Within the present program, it is apparent (a) that there has long been a shortage of music educators at the elementary level, (b) that there has been an even greater shortage of art teachers, and (c) that there is a lack of direction in fine arts programs generally.

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[1] Barbara Reeder, "Interim Report on Teacher Education, Task Group IV," Music Educators Journal, LVII, No. 2 (October 1970), 45.

[2] Ibid., p. 45.

An important external factor which affects the entire school program is the economic decline in school budgets in recent years. This decline indicates that a new look at teacher training, especially in the arts, is in order. Maine school districts are not, at the present time, adding to or augmenting their cultural programs. Although few school administrators would disagree with the assertion that there is an increasing need for expanded cultural arts programs in the schools, nearly all might point out their inability to fill this need due to shrinking or static budgets.

The shortage of elementary music and art teachers, the lack of direction within present fine arts programs, and the current economic crisis in education--all are major reasons for proposing that a combined-arts program emphasizing the arts in grades K through 6 be included as a part of the curriculum at the University of Maine at Fort Kent. The object of this program would be to train the undergraduate specifically for the elementary area as an art-music specialist at that level. As a major in the arts at the elementary level, it is hoped that he would aspire to go on to graduate work emphasizing elementary teaching as a field of specialization rather than as a step to secondary teaching. I would hope that this combined-arts training program would develop a dedicated elementary arts specialist.

It is evident that some school boards, some

administrators, and many other educators would find an appeal in the fact that the dual-art person can fill two roles in the school system and thus fill a need in systems which are unable to employ two separate instructors or specialists. This view was indicated in the responses received from a number of the state education departments surveyed as part of this study (see Appendixes A and B).

CHAPTER I

STUDY BACKGROUND

Purpose of the Study

The purpose of this study was to formulate a program for the training of teachers to teach art and music from kindergarten through sixth grade as a single entity rather than as separate disciplines. In order to be reasonably certain that the teacher who graduates from this program would be employable, the program is designed to provide certification as a general classroom teacher under Maine certification regulations, with added concentration in art and music. This combination teacher would be teaching in the dual field of art-music and be fulfilling many of the concepts of the allied-arts and multi-arts philosophies.

While the program would focus initially on the allied arts of music and art, it is hoped that it would eventually incorporate training in all of the arts. And even at the beginning, of course, it would include music, painting, sculpture, and other related art forms and thus involve a degree of multi-arts instruction.

Some Definitions

The writer interprets the term "allied-arts" to mean

the combination of art forms, i.e., art and music. "Multi-arts" is interpreted as referring to all art forms, such as dance, painting, architecture, and music.

Significance of the Study

The effect of this teacher preparation program would be to produce an elementary teacher (specialist) with training in art and music as a field of concentration or area of study. The teacher would combine the two art areas at the elementary level. Based on the writer's experience, these grades need unification of the arts more than any others.

Results of a survey sent to the fifty state departments of education have indicated that there would be a demand for such an allied-arts teacher from an economic standpoint.[1] Of the thirty-five departments which responded:

1. Thirteen departments indicated that they now employ an elementary teacher serving in this capacity but without special training in one of these fields.
2. Twenty state departments indicated a need for this type of teacher.
3. Four departments indicated that they have planned such programs in their elementary schools and feel that such a teacher training program is needed.
4. Seven departments replied that this type of teacher would solve a serious economic problem.

Such a teacher would fill a need in the music area

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[1] See survey and survey results table, Appendixes A and B, pp. 51 - 52.

and, in many cases, a vacancy in the art program. Many states such as Maine, South Dakota, Idaho, Indiana, and Montana have indicated that in small school districts where only one of these disciplines is now being served, an allied-arts teacher could make a significant contribution to the cultural development of young people.

In a time of economic cutbacks in financing of education, the "two teachers for the price of one" is attractive to "dollar-oriented" school boards. The writer wishes to point out that this "selling point" is a false one from the educational point of view. Obviously, the "two-for-one" teacher is only going to be capable of performing in the scope of the school day and would not really replace two people. This teacher would, however, within the time limits noted, be able to serve two disciplines that have traditionally been treated as separate areas.

The strongest argument in favor of this program from the standpoint of economics is that it would serve the area of art (plastics, painting, sculpture, etc.) in localities where it is now totally neglected. It would also provide a broader exposure to music for many children. The reader is reminded that in too many schools elementary school music exists only because it is a source of supply for the high school performance groups. The premise has been that music education at the elementary level furnished a "field" from which fourth or fifth graders who showed a special

ability could be culled out and encouraged to enter the instrumental program. Junior high and senior high school music for the non-performing student is at a minimum in most school systems.

The most significant argument for this program lies in its cultural validity rather than its economic appeal. Historically, much can be said for the combined approach in the arts. Greek philosophers defined "music" as being not only singing, but also poetry and music. Sharon Scholl and Sylvia White[2] have made many references to music of a period in union with the art of the same period:

> Giovanni in particular was fond of Willaert's practice of using multiple choirs (poly-choral style). He achieved this by blending small sections from each choir with one another. Some of this same love of opulent color was found in the creamy-skinned bodies and radiant land-scapes painted by Titian and Georgiore.[3]

And again:

> Because Palestrina represented the most conservative and universal practices of his day, he has since been used as a model for the study of Renaissance polyphonic style. His position in the history of music is much akin to that of Raphael in painting.[4]

These are only two examples of the many excellent comparisons of music and art found in their work.

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[2]Sharon Scholl and Sylvia White, Music in the Culture of Man (New York: Holt, Rinehart & Winston, Inc., 1970), p. 94.

[3]Ibid., p. 94.

[4]Ibid., p. 94.

By providing an integrated approach to the teaching of art and music, it is hoped that the allied-arts program would have a significant effect on children's interest in an enthusiasm for the arts. Such an approach should help to do away with the "indoctrination" sometimes found in teaching devoted exclusively to art or music, and provide an atmosphere of open-ended exploration and free association among all of the arts.

Procedures Followed in Doing the Study

In developing this study, the writer was motivated by his eighteen years of experience teaching in and observing music programs, K through 12. On the basis of his observations of programs in Maine and other states, the writer found that such programs did not create the appetite for fine arts that they should have, especially since they seemed to be "bogged down" by elements and little concerned with aesthetics.

As part of the study, the writer reviewed current programs in art and music teacher education in seventy leading colleges and universities. He also did extensive research of the literature in the area of combined arts education. The findings from this research are presented in Chapter III, "Review of Literature."

Finally, in the attempt to determine the need for the type of combined arts training program proposed by this study, the writer sent a survey to the fifty state

departments of education. The survey and survey results are presented in Appendices A and B and were discussed in the preceding section dealing with the program's significance.

Limitations

The writer recognizes that there would be changes in the program as it developed and as students and faculty became involved in the operation of the curriculum.

There are also many conditions which could inhibit the success of the program, including the following:

1. Administrators show an overwillingness to cooperate. Since they are not obliged to hire a teacher who has not yet been developed by our institutions, and who would not be ready for four or five more years, they readily agree to such a program. However, the writer feels that their interest might not be evident if the prospective teacher were immediately available.

2. The success of such a program would depend in large part upon the careful selection of candidates. While every effort of this study would be made to set up criteria for the selection of candidates, much would depend upon the philosophy of the faculty.

3. The economic picture, which has changed drastically over the past few years, would substantially affect the market for teachers four or five years from now.

Such limitations would be recognized and prepared for as fully as possible. And while a study such as this is theoretical, it would hopefully point to eventual fruition.

CHAPTER II

WHY THE COMBINED ARTS APPROACH?

The reasoning supporting the "allied-arts," "multi-arts," or general cultural courses approach in the elementary schools was to create a desire, or appetite, within the student for the fine arts.[1] If a program is to be instituted for the training of elementary teachers of allied arts, educators must first examine what kind of teaching must be done, or more simply what kind of a program must be presented for elementary consumption.

Traditionally, arts instruction in the lower elementary grades is begun with a rote approach: imitating songs, copying pictures or other objects, or acting to a proscribed pattern.[2] Little opportunity is provided for creativity, aesthetic understanding, or free development. The music teacher may well be the most traditional, in that in the early grades this teacher expects a child to "imitate a beautiful tone" rather than letting this sense of beauty be realized in a more natural manner.[3] Teachers might

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[1] Leon Karel and Ira P. Schwarz, "Building a Curriculum in the Related Arts" (Unpublished report to the National Association for Humanities in Education, May 1966), p. 2.

[2] Ibid., p. 6.

[3] Ibid., p. 4.

listen to what the child considers a "beautiful tone" first. Art concepts are by their nature somewhat more conducive to creativity than music concepts, but there is much to be desired in providing opportunities for creativity in art instruction, too.[4]

It is of particular importance that the reader remember that any given method is subject to a number of environmental conditions. The personality of the teacher, the classroom, the classroom equipment, and the attitudes of the class might all have an effect upon the specific instructional methods employed and their success or failure.

Along with the rote singing, the listening program, singing games, and rhythmic activities are developed in the early elementary grades. There is room in these activities for much creativity, but by and large they are not developed to their fullest. Rhythmic and singing games are supplied by the teacher, but while many of these are excellent in content and should under any program be promoted, they tend to lack the luster that would cause the child to be "beauty conscious." Music supervisors or consultants could take much from the art areas by having, or better still, encouraging children to "invent" or "create" singing games and rhythmic patterns and tunes. The results could be most rewarding to both child and teacher.

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[4]Leon Karel, "The Humanities and the Allied Arts" (Unpublished paper, March 22, 1971), p. 2.

Beginning in grade three, children are usually introduced to fundamental concepts or theory. The humanities approach seems, in a rather ambiguous way, to question this procedure. The main objection to the "theory approach" is that one might well be defeating the purpose of instruction by not giving the child time to develop a desire for the arts before "bombarding" him with technical terms -- sharps, flats, lines, spaces, form, color, concepts, patterns, and so on.

From a musical standpoint, this introduction to theory would be perhaps better put off until the child has developed a strong desire to get into the fundamentals. That is the basic point of the allied-arts program. The program would help create an appetite for the art form as an aesthetic entity first; and then, for those who have the desire and ability, allow development of the theory approach.

Application of the Combined-Arts Methods

What would the allied-arts program do that would improve upon the present approach? First, in the early grades, kindergarten, first and second grades, there would be a period of developing the desire for the arts as a cultural entity, rather than as separate subject matter. These early grades could be given over to a visual and aural combination of art forms. The teacher would present listening programs geared to visual concepts at the

primary level. For example, slides might be shown and children might be allowed to choose their own accompanying music, or the reverse of this process, to create new experiences. As the children devised new art forms -- drawing, sculpturing, etc. -- music would then be presented by the teacher to encourage the activity in progress. Dance forms as well as poetry could be adapted by the children to music selected by the teacher, or by the children at upper levels, to complement the philosophy of the combined arts.

From the earliest grades, art and musical creativity must be encouraged and guided. Many very young children are capable of creating tones, short musical phrases, as well as simple works of art. Such creations made in a combined approach relating art to music, and music and art to dance, and the whole to language arts as well as the history and "story time" periods would enhance children's cultural conceptions.[5]

Upper elementary grades could be building on these basic needs of the child, so that by grades four, five and six, the theory could be presented in greater depth for the prospective specialist (the child who may want to study an instrument, do more painting or sculpturing or drama). If this plan were followed, there would be a greater opportunity for team-teaching in the arts in

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[5]R. Wayne Nelson, "Allied Arts, An Experimental Project for Grades Three, Four, Five and Six (Lawrence Unified School District No. 497, Lawrence, Kansas, June 1969), p. 16.

the upper elementary grades. And it would be enhanced by a combined-arts teacher trained in this approach.

Much has been written recently in support of the concepts of an allied-arts approach. These studies, many of which are reviewed in Chapter III, have indicated that the child could benefit a great deal from this combination approach. For example, studies at the University of Kansas have shown that junior high school students who were taught music history in an isolated context did not comprehend as well as students who were taught music history along with parallel art history.[6] The writer does not wish to imply that all art and music as well as other aspects of fine arts must be taught in combined courses; but, that much can be developed in this manner is evident. Eventually, music must exist on its own as must art and other disciplines; but if a student understood the aesthetic whole, he would apply himself with greater devotion and comprehension. When he recognized that he had a need to create a thing of beauty rather than to fulfill the demands of the drama club, art class, or junior high band, the whole program would become meaningful. With the combined approach in earlier grades, the child would be better prepared psychologically for the creative aspects of the arts as he reached upper elementary grades.

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[6]Paul A. Haack, "A Study Involving the Visual Arts in the Development of Musical Concepts," Journal of Research in Music Education, XVIII, No. 4 (Winter, 1970), 392.

While this chapter is intended to show how the combined-arts approach would work in the elementary grades, it has omitted a grade-by-grade, step-by-step formula because the premise of this work is creativity. The teacher would plan programs and activities suited to the background and capability of the children.

There has been criticism of conventional methods, but not all of these have been unsuccessful. Many music supervisors are striving heroically to weld other arts to the music programs, and art people (in some cases) are providing "music to paint by" or "background music" for crafts classes. These efforts are generally considered "combined arts" but they do not meet the cultural needs that exist. Producing a teacher with a background (limited K - 6) in the fine arts and capable of presenting a balanced arts concept would fulfill the "cultural starvation" that is permeating our society today.

CHAPTER III

REVIEW OF LITERATURE

There have been many other studies in the area of interdisciplinary arts education, and it was necessary to research much of this earlier work in preparing the program presented here. Generally, however, other studies have made only vague references to combined arts and humanities approaches in the elementary, junior high, or secondary schools.

Some of these other studies range back nearly fifty years. Edgar M. Turrentine, University of Minnesota, had made a translation from a guide for French instruction in which the original writer referred to the "combined arts" in the public education of children.[1] This study dated back to the 1920's.

Need for the Program

Since the arts have been introduced into American schools down to the present time, they have been taught, like so many other subjects, in isolation. Even in the elementary self-contained classroom, the subjects were

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[1] Edgar M. Turrentine, "Translation from a Guide for French Instruction," Journal of Research in Music Education, XVIII, No. 5 (Spring, 1970), 42 (translation of a decree by de Monzie, French Minister of Public Education, 1923).

placed in regulated time slots, geared to a fairly rigid schedule. While this practice has been, in the opinion of many experts, an undesirable situation in all subject areas, it was disastrous in the case of the fine arts, most particularly in the case of music.

A recent examination of the fine arts program in our public schools provided ample evidence of the need for change. As Dean Dwight W. Allen, University of Massachusetts, stated:

> Our music curriculum is far too lopsided in the performance area....Our fine arts curricula in the elementary and high school are far too parochial. You'd think that music had no relation to dancing and that dancing had no relation to drama.[2]

The arts concepts in our school systems had been approached from the standpoint of the art specialist, the drama specialist, the music specialist, and so on. Each specialist would teach his area from the basic fundamentals to the history and appreciation as a totally isolated art form. And even when attempts were made to combine the arts, they were made from the viewpoint of teachers who had specialized in one or the other of the arts. Moreover, the student was treated as though he were to be a music, art, or drama major. Aiming for anything less was seen by teachers as just short of defeat in the particular subject area. Again, the field of music was probably the

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[2]Dwight W. Allen, "It's Easier to Move a Cemetery than to Change a School," Music Educators Journal, LVII, No. 1 (September, 1970), 52.

most damaged by this philosophy. The theory that one gained an understanding of an art form by performance had not developed a society of informed music lovers or art lovers.

The demands placed upon the music groups for concerts and game shows, or on art classes for decorating, posters, and exhibits, have not served the purposes of developing an esthetic understanding of beauty and creativity and have not created the esthetic education that can contribute so much to our society. While such an emphasis on performance was perhaps more applicable to the secondary level than to other levels, it permeated into the junior high schools and elementary schools where "feeder" systems (especially in music) were geared to supply "performers" to the high school groups.

The writer agrees with Dr. Leon Karel[3] of North East Teachers College, Kirksville, Missouri, that performance groups were not serving the purpose for which they were intended. They will be and should be continued -- but a fresh approach is indicated if the arts are to become an aesthetic whole to be understood and appreciated by all students. We must develop an "informed consumer" of the arts just as we do in other fields.[4] The National

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[3]Dr. Leon Karel, North East Teachers College, Kirksville, Missouri, quoted from an address delivered to the Music Educators National Conference Commission on Music in Higher Education, March 18, 1966, p. 1.

[4]Ibid., p. 4.

Association for Humanities in Education (NAHE) was of the opinion that those students who wished to perform in music (band, orchestra, vocal groups, etc.), art (art clubs, plays, etc.), and other art forms were by their participation in one area being deprived of participating in the other arts (in most cases). According to a survey by Charles Suber of Downbeat magazine, only about one percent of the students from secondary music programs continued on with their music.[5]

What has been said of the arts in the preceding paragraphs is, to be sure, true of secondary schools and, possibly, some junior high schools. Junior high schools have been forced into adopting programs to suit the demands of the high school just as the secondary schools have been forced to adapt their programs to meet the demands of the institutions of higher learning.

The elementary school in many Maine communities teaches music to its students in order that by grades four or five some of these children can begin instrumental study. This practice fills up the vacancies along the line so that the high school performance groups will become better balanced. Such a system is valid only as it applies to the student who has the desire or ability to participate. If the combined arts approach were used, however, the

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[5]Letter from Charles L. Gary, Executive Secretary Music Educators National Conference, 1201 16th Street N.W., Washington, D.C., February 26, 1971.

school could also easily fill the need at this point to supply the fourth or fifth grader with the necessary fundamental background for this specialized need. The combined arts approach would not impair the system of supply, but it would expose all students to all arts first before the specialization process were implemented.

A number of music educators have pointed out the need or desirability of combining the arts in an allied-arts, multi-arts, or humanities approach. Paul A. Haack referred to the humanities and allied arts and cited a study which seemed to bear out the premise that the combining of visual and aural arts is more successful in reaching the adolescent child than the more conventional specialized singular approach.[6] William D. Gaver[7] pointed out the advantages of the humanities approach, and Charles D. Perlee[8] suggested that every elementary teacher minor in "the arts." However, while all of these studies have urged a combined arts or humanities approach, none of them offered a specific program for the training of teachers who were supposed to carry out such an approach, and all of them have been based on programs

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6 Paul A. Haack, "A Study Involving the Visual Arts in the Development of Musical Concepts," Journal of Research in Music Education, XVIII, No. 4 (Winter, 1970), 392.

7 William D. Gaver, "An Adolescent Arts Festival Grows Up," Music Educators Journal, 55, No. 9 (May, 1969), 47.

8 Charles D. Perlee, "Quadruple Entente for California Arts," Music Educators Journal, 55, No. 9 (May, 1969), 63.

performed with teachers trained in the separate disciplines.

Other educators, not necessarily music or art people, have also pointed out that changes were in order. Chris A. DeYoung and Richard Wynn in their book, American Education,[9] said, "There is a need for a fusion of instruction in the humanities"[10] and "the relationship of music with other forms of art and literature is often missed."[11]

The aim of the combined arts or humanities approach is to expose all students to the arts from an aesthetic, creative, and appreciative point of view. To give all youngsters exposure to aesthetics rather than limiting only "performers" to a somewhat dubious involvement pressured by outside demands is, in the writer's opinion, a more reasonable approach. Educators have failed to teach "a love of beauty,""a desire to create beauty," and "an understanding of the fine arts."

If educators are to attempt to correct such a situation in junior and senior high schools, they must build not from the secondary level, but from the elementary levels. This approach is the philosophy of this thesis: to train the allied-arts specialist to function in the elementary schools. Educators cannot, in the writer's

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[9]Chris A. DeYoung and Richard Wynn, American Education (New York: McGraw-Hill Book Company, 1968), p. 2.

[10]Ibid., p. 2.

[11]Ibid., p. 2.

opinion, correct the situation as some schools are trying to do, with teachers trained in the separate concepts. There must be developed a special kind of teacher geared to concepts of combined arts.

The purpose of this study, therefore, is to develop a specific program for the training of elementary art-music majors with a Bachelor of Science in Education degree as a beginning toward welding the total fine arts together. This art-music training program hopefully would justify the approach and prepare the way toward including the other fine arts in the then established music-art program at a later time.

Recent Studies in the Combined Arts

Recently, Paul A. Haack,[12] Associate Professor of Music at the University of Kansas, made a study in which he took two groups of junior high school students of like age and background (musical) and taught some concepts of music history. The control group was instructed in the traditional manner of lecture, listening, and discussion. The experimental group was taught the same amount of material in the same amount of time, but added to the aural presentation was a visual presentation of art of the same period. Part of Professor Haack's summary of this study is as follows:

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[12]Haack, op. cit., p. 392.

> The experimental group demonstrated significant superiority in the achievement of broad musical concepts that were the objectives of instruction, in spite of less actual listening time. It appears the viewing activity and related discussion more than compensated for the amount of listening time and related discussion that was displaced by it in this group's instructional format, and it may be concluded that the bisensory approach employed with the experimental group is a more effective one for the development of the aural concepts and skills under surveillance.[13]

It is from this approach -- the combined arts -- that the greatest justification for training allied-arts teachers rests. Hopefully, there would develop a new approach, such as the one in the Lawrence, Kansas, public schools, in which more emphasis would be placed on all of the students' cultural development. Where the program, hopefully, grows from the elementary schools up children would obtain a more highly developed sense of understanding of the art forms.

As stated earlier, the program is in no way intended to exclude the instrumental and vocal performance groups, but to add to their development by way of a "total cultural development" of the child, and to encourage a growth of "informed consumers" of the fine arts. Further, the program is not aimed at "promoting" any particular aspect of the arts in preference to another. "Rock" music should be examined in its own right just as any form of

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[13] Ibid., p. 397.

modern art in relation to the Romantic, Classical, or any other period. The aim is to bring about an education which would cause the student to make intelligent, informed choices in the arts -- not to make the decisions for him.

While the arts have been combined in some cases during the past five years, the combination has been created from the standpoint of the music specialist who correlates with art, or of the art specialist who correlates with music, with the separate specialists working together to combine approaches. These arrangements were an improvement over the old approach, but none of them has produced the desired concepts because the teachers involved were working from limited, specialized backgrounds. The "combined" music-art teacher, however, would be geared to such correlation and, while limited to the elementary level, would be able to logically combine the two disciplines. The author arrived at these conclusions by studying programs in art and music education from seventy teacher training institutions.

The door would be open to the music-art teacher after completion of his undergraduate work, to continue in graduate work at the University of Maine, Orono campus, University of Massachusetts, Amherst campus, University of Kansas, and Missouri State Teachers College at Kirksville, Missouri.

CHAPTER IV

THE FIRST YEAR

What has been given in the preceding chapters is the reasoning in support of a program that will prepare a teacher to function in the capacity of an "allied-art" teacher. A foundation in the general education area would permit him to function within the total concept of the elementary curriculum.

The program would require a block of work in the field of mathematics and the sciences. Eight to twelve hours of work would, in the writer's opinion, permit the first-year student to become familiar with the fundamentals of mathematics and biology. The student would be required to take six credit hours of mathematics, depending upon his past background. Three credit hours of animal biology and three credit hours of botany (plant biology) would complete the freshman science requirement.

Basic to the training of any elementary teacher is the six hours (three per semester) in English Composition I and II. This English requirement emphasizes the relationship between creative writing and the arts. While this subject is a core area for the general classroom teacher, it becomes an essential tool for the art-music specialist.

Foundations of Western Civilization, for a minimum of three hours, would represent a basic requirement. While three hours of United States History could be substituted for the second three hours (Western Civilization II), the total six hours of western civilization is strongly recommended. The United States history can be picked up later as an elective. Both courses are strongly recommended for the program.

Art History which surveys the culture, styles, and artists from the Greek period to the Romantic period and Music History covering the Greek musical philosophy through the nineteenth-century romanticism are basic first-year courses. Both courses carry three credit hours each and one is taken each semester of the first year. These courses would ideally be taught in concert to indicate to the teacher trainee the combined-arts concept. The historical approach to the combined-arts is the one most often missed in traditional combined-arts programs. The relationship of art-architecture, music, and dance are most often overlooked in the elementary programs.

Physical Education for two credit hours is a minimal state requirement. One credit hour is given each semester. It is hoped that an expanding physical education department could provide more applicable courses in the areas of modern dance, creative dance, folk dancing,

children's games, and the like for the combined-arts students.

The student would be required to complete basic applied music requirements necessary to supplement his already acquired background. The basic requirements in art as well as music would be developed to suit the individual's needs. It is a basic philosophy of this program to provide more freedom for the student in choosing his courses.

The three credit hours for classroom observation is inserted into the second semester because it is felt that the student may well find he is or is not suited for the profession through this three hours of observation. In the writer's opinion such an addition is absolutely essential in order that the student can approach his courses with an object of using them in his later vocation.

CHAPTER V

THE SECOND YEAR

The second or sophomore year is somewhat similar to the first year in that it adds more to the "foundation" or general education required (and necessary) courses.

The sciences would take up from six to eight hours, depending on the student's choices. These could be Physical Science I and II (first and second semesters), or Chemistry I and II, or Physics I and II. In the two-semester period, combinations could also be selected by the student.

In the writer's experience, some art and music students do not do well in the sciences and feel that these are courses to be avoided. The writer is also aware from past experiences that music and art specialists are sometimes woefully ignorant of other subject areas. While this limitation may be acceptable on the upper levels, it is, in the writer's opinion, a serious deficiency at the elementary levels. The teacher of elementary children, regardless of specialty, must be aware of the total educative process. Thus, in the guidance of the prospective teacher, a basic introductory sequence into the math-science field would be highly recommended.

In the area of social sciences, sociology, or anthropology, three credit hours would be an obvious requirement, as would general psychology. There would be an opportunity to take United States History I or II if this had not been accomplished in the first year of study. The student would be advised at this point that in the elective field, which is available to him in his second year, European History would be a wise choice in his course selections. The obvious need for history courses is that they support the music and art history which is a necessary part of the program.

Principles of Geography would also be one of the background courses very necessary to this student and available in the proposed planning of his sophomore year. Two hours of work in speech is also suggested in this second year. For students with proven ability in speech, the writer would suggest that another course be substituted. Such ability would be evident when the student's records showed capabilities in drama or public speaking.

Art and Music Fundamentals, basic beginning courses, should be offered in the second year as part of the training of the general classroom teacher. Either or both of these should be completed by the art-music people before the end of the second year. It is assumed that many applicants for this program would already have some

experience in at least one of these fields and would not need a fundamentals course. When this is the case, provision would be made to examine these students and allow them to use these hours to greater advantage in either more advanced courses or in supporting history or literature courses.

In the present curriculum, a choice of English or American Literature is offered in the second semester of the sophomore year. It would be most desirable that art-music people take both of these courses either as electives or in lieu of one of the courses that their past proficiency indicates that they do not need. The literature courses are valuable supplements and added to the core curriculum might well become required courses in later revisions.

The literature courses are required in the second year, not only as part of the English requirement or enrichment courses, but also as part of the general cultural approach designed to furnish the background necessary for a cultural or combined arts teacher. Literature is thus one of the earlier course areas introduced as part of the "cultural arts" and creative arts programs.

There remains a four- or five-hour elective block in the second year, and the student should be advised that these elective openings in his program must be wisely selected. Too often the writer has seen students choose

an elective course because of its reputed popularity or easy grade. These electives are very important opportunities for the student to fill the gaps in his education and wise selection of available electives would make the difference between a teacher well grounded and one who is less than well educated. The student would be strongly advised to select electives which would support the allied-arts approach.

For those who might choose to follow this teacher-training course in the teacher-preparation institution, attention should be given at the middle of the second year to the student's adaptability to pursue this particular course of study. By this time, most of the basic work would have been completed, and the student could well, without excessive loss of time, change to another field of concentration. The student (in the second semester of his first year) would have had some observation in the classroom of the elementary school. Having been in close touch with the advisor, he should be able to make a sensible decision. No service to the college student is more important than that of the advisor, and this program depends heavily upon the functioning of the advisor-advisee relationship.

CHAPTER VI

THE THIRD YEAR

The junior or third year of study would support the music courses with the Basic Reading and Practicum course for a four-hour credit. This is another area which should be required for the music-art program. While not directly related to art or music, the Basic Reading is, in the writer's opinion, a supporting course. It supplements the music reading and theory from a philosophical viewpoint, and it lets the art-music teacher "in" on what is going on in this area from a more than casual point of view. Reading skills are closely allied to the arts and should not be left out of any program. In this program their study would be required.

History and Philosophy of the American School, for three credit hours, is a basic requirement of the program. While most teacher-education programs do not require this course, it is, in the opinion of the writer, an interesting and necessary part of the training of any teacher in any discipline. It is also, in the writer's opinion, necessary for any teacher to have a firm background in this area in order to make innovations in his teaching, and innovations are an essential part of the profession.

Child Psychology, a three-hour course, is based on a prerequisite of General Psychology. This is a logical sequence, and the student would be advised to take these courses as closely together as possible.

Art History and Music History II, which comprise nineteenth - and twentieth - century forms, for three credit hours each, are given in the third year. These follow the basic freshman courses at some distance in time; and while the time lapse is not desirable, it is not expected to create any grave problems. The students who are involved in the program would, during the second and third years, be involved with some performing and artistic endeavors as electives or supplemental work. This activity would keep alive their awareness of the histories, and no great damage is anticipated due to the wide separation of Music and Art History I and II.

Art History II and Music History II would be specially designed courses aimed at continuation of the history I courses and would also serve to historically tie together the combined-arts as a multi-art unit. This is another area intended to correlate the arts. Texts for these courses would be selected from among those treating the arts as a whole.

Music Theory I and Painting I (alternate semesters) would be third-year requirements in the program. Music Theory I (elements of harmony and counterpoint) and Painting I (elements of watercolor and oil) would be

the beginning depth courses for these students. Music Theory II (advanced harmonic concepts), Crafts I (clay, leather, and molding), and Solfeggio (sight-singing) are basic necessities of the core curriculum of the program. Two hours of elective work are also required here; more, if the student is able to include them. Thirty-two credit hours of work are suggested for the junior year in the art-music program.

The junior year, therefore, really opens up for the student his specialty or field of concentration. Up to this point, he has generalized. Now, once his background and basic courses have been completed, his third year will send him into his field of concentration, with special emphasis on the combined-arts.

CHAPTER VII

THE FOURTH YEAR

The first half of the senior year would be made up of methods courses consisting of Language Arts Methods, Reading Methods, Music Methods and Supervision, and Art Methods and Supervision, all carrying three credits each. These methods courses would be designed specifically as combined-arts. The distinct methodology of teaching the combined-arts would be emphasized in this part of the program. The last two courses might well have been listed as one six-hour block, but for the sake of clarity it was deemed prudent to list the two courses separately to assure lay observers of the fact that both disciplines were adequately covered.

The teaching of Social Studies Methods as well as Mathematics Methods would be desirable for the student and would be strongly recommended. Each of these courses also carries three credit hours. The object of these methods courses is to orient the student to the total teaching situation rather than to the more narrow arts approach alone.

Painting II (advanced oils), Crafts II (advanced clay, pottery, and design), and Solfeggio I and II[1] would

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[1]Solfeggio I is ear training with the fixed "do" method and Solfeggio II is ear training with the movable "do" system.

complete the fine-arts requirements as far as the senior block of courses is concerned. Five hours of electives are possible in this year.

There are, in addition to these requirements in the total four-year program, the applied art and music requirements that do not carry a credit-hour value to these students but are very necessary to complete the training of the teacher of art and music. The student, by developing a small portfolio in art and a degree of musical performance skill, would be aware of the fine arts area beyond the elementary school. The art portfolio and the performance skills would be judged by faculty, not on standards applicable to the art major or music major, but in a sense that would show that the dual-teacher has a concept of advanced requirements for the elementary child.

Music requirements for which there would be no credit hours applied would be involvement in performance ensembles, with the degree of involvement based on the capacity of the student. While, as previously emphasized, the program is geared to developing an elementary teacher in a related arts concept, the premise is that participating in the performing groups and preparing advanced work in art will give this teacher an insight into upper-level aims. Such insight, the writer feels, is necessary to the over-all training.

Applied vocal and piano work either as private or as class lessons would be required over the four periods for the credit value of nine semester hours.

CHAPTER VIII

SUMMARY OF THE PROGRAM

	Credit Hours
The field of art:	
Art History I	3
Art History II	3
Art Fundamentals	2
Drawing and Composition I	2
Drawing and Composition II	2
Painting: Oils, Watercolors	2
Crafts I	2
Crafts II	2
Art Methods and Supervision	3
The field of music:	
Music History I	3
Music History II	3
Fundamentals of Music	2
Music Theory I	3
Music Theory II	3
Solfeggio (sight singing) I	2
Solfeggio (sight singing) II	2
Music Methods and Supervision	3
Applied Music (minimum of 3 credit hours piano)	9
Form and Analysis	2
General:	
General Humanities	3

A typical program over the four-year period would appear as follows:

Freshman year

1st semester

	credit hours
English Composition I	3
Animal, Plant, or General Biology	3
Art or Music History I	3
Elements of Mathematics, Mathematical Analysis, or College Arithmetic	3
Foundations of Western Civilization I	3
Principles of Practical Drama	1
Physical Education	1
Total	17

Freshman year

2nd semester

	credit hours
English Composition II	3
Animal, Plant, or General Biology	3
Art or Music History	3
Elements of Mathematics, Mathematical Analysis, or College Arithmetic	3
*Foundations of Western Civilization II, or United States History I or II, or European or Medieval History	3
Physical Education II	1
Classroom Observation	3
Total	19

*It is suggested that all four history courses be taken some time during the four-year sequence.

Note: While it is generally recommended that freshman students assume no more than a 19-hour load, exceptions could be made to allow capable students to elect an additional two to three hours.

Sophomore year

1st semester

	credit hours
Sociology	3
United States History II, or European or Medieval History	3
*Art or Music Fundamentals	2
Physical Science I, Or Chemistry I, or Physics I	3 or 4
Speech	2
Electives	3
Total	16 or 17

Sophomore year

2nd semester

	credit hours
Principles of Geography or Psychology	3
*Art or Music Fundamentals	2
Physical Science II, Chemistry II, or Physics II	3 or 4
English or American Literature, or Masterpieces of English or American Literature	3
Form and Analysis	2
Electives	4 to 7
Total	17 to 24

*The student might be proficient in one or more of these art or music areas and by taking an examination and achieving a passing grade eliminate the necessity of taking the Fundamentals course. He could then substitute an elective or more advanced course.

Junior year

1st semester

	credit hours
Art or Music History II	3
Basic Reading and Practicum	4
History and Philosophy of the American School	3
Music Theory I	3
Electives	3 to 4
Total	19 to 20

Junior year

2nd semester

	credit hours
Art or Music History II	3
Tests and Measurements	2
Painting I	2
Crafts I	2
Music Theory II	3
Solfeggio I	2
Electives	2 to 6
Total	14 to 20

Senior year

1st semester

	credit hours
Language Arts and Reading Methods	3
Music Methods and Supervision	3
Art Methods and Supervision	3
Painting II	2
Crafts II	2
Solfeggio II	2
Electives	3
Total	15 to 17

Senior year

2nd semester

	credit hours
Student Teaching (second 8 weeks)	8
Teaching of Social Studies	2
Elementary Mathematics Methods	2
Electives	4 to 6
Total	16 to 18

The student should be advised that it is possible to take some of the elective hours in an independent study in the field of concentration or an allied subject matter field. This could be arranged by conference with the major advisor and consultation with instructors in the selected area.

The year-by-year summary of courses is intended only as a guide, and the student might elect to take courses out of sequence, provided that he is aware of the basic requirements of the program.

CHAPTER IX

THE STUDENT

What about the student who is to be involved in this program? First and foremost, he should be a person who has decided that, more than anything else, he wants to be an elementary classroom teacher. He is not a person who is looking at the elementary program as a "back door" to secondary teaching (a situation common to some Maine campuses). The writer would prefer to have a student who is primarily dedicated to working with young children and who has the special "knack" of guiding and directing the activities of the general classroom.

Mastery of teaching in the general elementary classroom must permeate the student's entire course of study, and it should be his basic aim. To ensure such an objective is the reason for including in the program an independent "classroom observation" period so early in the student's course of study. By the completion of the second year, the advisor might well say to this student:

> This is the time for you to give thought to the direction that your education is taking you. Up to this point your training has been generalized and most of the credits may be transferred to some other area of education or to some other liberal arts program. From this point on, your training is going to lead you into a rather special field -- elementary teaching in the arts. Now is the time for you to decide if this is what you want.

Such a statement would seem almost trite except for the fact that the writer never heard an advisor say this to a student, none of his advisors ever said this to him, and his superiors have never suggested that he use this approach in his advisory capacity. He has always felt somewhat of a rebel when using this approach.

Student's Interests

The prospective student should have a definite interest in the arts. While this interest is rather difficult to define, it should be one of a general nature rather than one of a deep-rooted dedication to one particular discipline. For example, it would be preferable to have a student in this program who "loves music," "appreciates fine sculpture," or "enjoys fine paintings" rather than a firmly dedicated musician, sculptor, or painter. It is said that a concert pianist is not necessarily aware of the discipline of painting, but an amateur performer might be a dedicated art lover. The design of the program is such that the person who is a "generalist" in the appreciation category could be developed into the areas of art and music to the degree necessary to make him function well in the general areas of the allied-arts.

An understanding of the arts supported by a genuine love of cultural things would be a dominating factor in determining the acceptability of the prospective student. A degree of proficiency in at least one art form (music,

art, or another) would also be necessary. The degree of proficiency need not be the same as that required to admit the student into programs that would prepare him as an art specialist or music major.

As for any prospective elementary teacher, it is necessary that the person be sufficiently mature to accept the responsibility of the classroom and young enough at heart to be able to cope with the young children with whom he must deal. And, like other teachers, he must also be a "performer" to the degree necessary to fire the imagination of the children with whom he is working. This requirement would be especially important for the art-music student since the music would involve some aspects of the Orff methods,[1] which necessitate some gymnastic and dramatic ability. There would also be drama combined with the other art forms and, of course, singing. The make-up of the prospective teacher must include a little of the actor.

While college entrance scores are many times misleading, these should be taken into consideration along with the art, music, drama, or other experiences of the student and an evaluation of his general personality.

Entrance Procedures

Entrance into this program would be based not on a performance audition in music, or an art portfolio in art, but on a detailed interview by members of the art and

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[1]Carl Orff, "Orff-Schulwerk: Past and Future," Bellflower Unified School District" (Unpublished paper, 1969), p. 1.

music faculty. The objective here is not to develop a performance or media major, but to develop a well-rounded "arts teacher" with a prime interest in teaching the arts to elementary school children. The student's high school transcripts would be studied along with references that would indicate his ability and interests in the arts.

The records should also be examined for evidence of the student's ability to absorb science, mathematics, and social sciences. This examination would indicate his ability to relate to the general areas and, if necessary, to teach in these fields. From an economic standpoint, it is well to recognize that the allied-arts teacher may need to find employment as a general teacher in lieu of his field of interest. It is also essential that, even as a sort of specialist, this teacher have a solid concept of the general areas of the total elementary program and be able to correlate these areas effectively. This is the reason for granting the degree of "Bachelor of Science in Education" with a concentration in art and music and a minor of the student's choice at the end of the undergraduate program.

CHAPTER X

THE FACULTY AND CAMPUS

The writer is of the opinion that the faculty involved in the program must be experts in their fields but adaptable to the philosophy of this particular program. A faculty which is basically oriented to education and especially to the somewhat new combined approach to the arts would be a necessity.

In proposing this program to the University of Maine Board of Trustees, the writer believes that there are special advantages offered by the small campus (which UMFK is) in spite of the fact that it does not now support a music or art major as a separate area of concentration. The fact that faculty are few in numbers makes liaison from division to division easier and communication between students and faculty more frequent and less formal than at a larger, more specialized institution. Closeness between students and faculty and an informal atmosphere are essential to a program such as the one proposed.

CHAPTER XI

RECOMMENDATIONS AND CONCLUSIONS

As William R. Schmid suggested, one of the most formidable obstacles to changes such as those proposed in this study may lie in the resistance of teachers.

> Perhaps the greatest obstruction to change is the music teacher himself, who has established his domain of competence and influence and therefore finds the prospect of change rather discomforting. Established music educators who were perhaps once pioneers in some phase of curricula development become reluctant to continue the process of innovation or cooperate with it. A whole new posture toward change must be adopted by teachers wishing to operate in these times. Change must not be viewed as an unsettling evil but rather a stimulating opportunity for renewal.[1]

The changes proposed in this project do not indicate that the specialist be eliminated from the educational scene. However, the program does require some re-training of the arts personnel on the K-6 level. It has been the writer's experience that music specialists have been more reluctant to change than have art teachers. Mr. Schmid had probably found the reason for music educators' reluctance when he said:

> In the areas of performance and participation music education has been primarily concerned with

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[1]William R. Schmid, "Are We Preparing Teachers or Curators?" Music Educators Journal, 58, No. 2 (October, 1971), 47.

> large traditional ensembles like choirs, bands, and orchestras.[2]

The writer does not presume to be absolutely certain that the changes suggested in our approach to the arts would be the cure for the decline in cultural interest in our society. This approach is, however, an attempt to provide a direction that educators may use to try to cure the present condition. Arts educators must look to the combined approach to the arts if we are to educate our youth:

> Above all, students must be trained to use their aural capacities in the most productive sense -- to listen with understanding. This requires a marshalling of many allied disciplines, which must be imparted to them as they grow older.[3]

Changes must occur if the arts are to survive in our society. Brian F. Miller predicted:

> Like a dying patient in intensive care, the concert of the future may have to be kept alive by massive doses ---- of financial aid. The halls still operating will be almost empty and the musicians will have to address their art to a handful of critics and reporters.[4]

We must find a way to create an appetite for the arts in our schools. This is the stated purpose of the program.

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[2]Ibid., p. 46.

[3]Milton M. Friedman, "Listening -- Assurance for a Vital Musical Future," Music Educators Journal, 58, No. 2 (October, 1971), 26.

[4]Brian F. Miller, "The Future of Concerts Is in the Hands of Youth," Music Educators Journal, 58, No. 2 (October, 1971), 37.

The program is intended to prepare teachers to teach art and music in grades K through 6. This, it is anticipated, would be a beginning only. The writer hopes other programs will perhaps refine and improve this one. As this philosophy develops, it could well be that an allied multi-art specialist would emerge from such programs.

It is recommended that public schools work through their present facilities into combinations of arts to develop a knowledgeable public that will make use of their increasing amounts of leisure time to enjoy and appreciate <u>all art</u> and all art forms.

APPENDIXES

APPENDIX A

Survey of State Education Departments*

1. Is there a shortage of music instructors at the elementary level?_____Yes_____No

2. Is there a shortage of art instructors at the elementary level?_____Yes_____No

3. Are there any multi-art instructors teaching in the schools of your state?_____Yes_____No

4. If the answer to 3 is "Yes," how many?_____

5. If the answer to 3 is "Yes" are they, in your opinion, successful in filling the needs of the schools in which they serve?

_____

_____

6. If not successful could you state why?

_____

_____

7. If your state does not have multi-art instructors would they, in your opinion, be helpful?
_____Yes_____No

Comment:

Any further information regarding present or proposed multi-art programs in your state would be most helpful to our research and planning.

*This questionnaire was mailed to the state department of education in each of the fifty states, addressed to the Curriculum Coordinator.

APPENDIX B

Response to State Education Department Survey

Thirty-five states responded as follows:

Question No. 1	Yes 19	No 16
Question No. 2	Yes 18	No 17
Question No. 3	Yes 13	No 21 (not understood 1)
Question No. 4	Two states responded "a few," one state "many." Twelve states reported a total of 21 people working in this field. The remainder reported no one working in the multi-art area.	
Question No. 5	Successful 7 Unsuccessful 3	
Question No. 6	Three states indicated more training needed in multi-arts. The remainder did not answer.	
Question No. 7	Yes 21 No 10 No response 4	

Three states responded that such programs are being studied.

Five states commented that such programs and teachers are needed.

Two states did not recommend such programs.

The remainder did not comment.

APPENDIX C

Letter from Music Educators National Conference

music educators
national conference
SIXTEENTH STREET N.W.
WASHINGTON, D.C.

February 26, 1971

Mr. Edward Boynton
Chairman, Fine Arts Division
University of Maine at Fort Kent
Fort Kent, Maine 04743

Dear Mr. Boynton:

We want to reply to your letter requesting information on the number of persons, including students and adults engaged in studying applied music individually and in musical groups.

Actually, we do not know that anybody has very accurate figures such as you request.

We suggest that one of the ways of making a determination is to take the figures released by the U.S. Office of Education on Total Enrollment in the schools, which Charles Suber, Editor of "Downbeat" magazine has done, and applied the figure of 5% and has come up with 730,000 secondary students involved in instrumental music and a comparable number in elementary schools. Suber also suggests that about 1% of students in higher education continue with instrumental music, estimated at about 71,000.

We have no reason to say that Mr. Suber's method of arriving at these figures is not as good as any we have encountered. Mr. Suber's address, by the way, is 205 West Monroe, Chicago.

The number of persons who continue their activities beyond their years in formal education is even harder to come by. The American Music Conference (305 E. Kilgore Road, Kalamazoo, Michigan 49000) attempts to do this in terms of piano sales, but we suspect that their figures are even less reliable than Mr. Suber's since it is hard to separate student purchases from adult purchases.

Cordially,

Charles L. Gary
Executive Secretary

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